

EDITION A. CUTHEIL

COMPOSITIONS

MODERNES ET BRILLANTES

POUR LE PIANO

9^{me} Suite

N ^o	R. C.	N ^o	R. C.
407. MENDELSSOHN. Op. 119. Perpetuum mobile.	40	408. MEYER. Op. 43. Air russe. Fantaisie.	45
409. SCHULHOFF. Op. 18. Styrienne originale.	25	410. BEYER, F. Op. 36. N ^o 96. Un ballo in maschera. Verdi.	30
411. SCHUBERT. G. Die schönsten Augen. Lied von Stigelli.	40	412. SUPPÉ. Die schöne Galathea (Прекрасная Галатея) Ouverture.	45
413. BEYER, F. Op. 87. N ^o 7. Norma.	30	414. HALEVY F. La Reine de Chypre. Ouverture.	40
415. BEYER. Op. 42. N ^o 25. La Muette de Portici.	45	416. MASCAGNI, P. Intermezzo de l'op. Cavalleria rusticana.	15
417. LASKOWSKY. Op. 50. Mazurka (Es-moll).	40	418. BAUMFELDER. Op. 165. Roméo et Juliette. Valse brillante.	30
419. CLEMENTI. Op. 26. N ^o 3. Sonate par Lebert.	50	420. BEYER. Op. 42. N ^o 15. Ernani de Verdi.	45
421. OSBORNE. Preghiera de l'op. Mosé in Egitto (Dal tuo stellato)	25	422. ZYBINN, S. Etude de salon.	40
423. LASKOWSKY. Op. 55. Mazurka (D-moll).	50	424. BOURGEOIS, E. La véritable Manola (Boléro séguidillo)	30
425. RAVINA, H. Op. 19. Réverie.	30	426. OSBORNE. La donna e mobile de l'op. Rigoletto.	40
427. LEGE, W. Op. 100. Blumengruss.	25	428. ГЛИНКА, М. Comp. N ^o 12. Польской, посвящ. Е. П. В. Великой Княгини Марии Николаевны.	40
429. ALBERTI, H. Op. 42. N ^o 2. Ангелъ. Romance de Warlunoff.	30	430. DREYSCHOCK, A. Op. 132. N ^o 2. Dans la forêt.	40
431. PESCA, A. Op. 7. Souvenir à Henselt. Trois morceaux de salon.	85	432. MEYERBEER, G. Schlittschuh-tanz a. d. Op. Der Prophet.	30
433. LITOLFF, H. Op. 66. Valse de bravoure.	55	434. BEYER, F. Op. 80. N ^o 3. Ach wenn du wärest mein eigen.	40
435. EILENBERG, R. Op. 77. Голубые глаза. Gavotte.	25	436. MEYERBEER. Valse de l'opéra: Le Prophète.	15
437. MEYERBEER, G. Redova de l'opéra: Le Prophète.	40	438. BACH. Gavotte par Th. Stein.	50
439. BEYER. Op. 42. N ^o 86. Don-Carlos. Verdi.	45	440. KONTSKI, A. Op. 178. Fleurs lithuaniennes. Trois mor- ceaux caractéristiques.	20
441. ВИБЬЕНЪ, Е. Цыганскій таборъ.	1 —	442. MENDELSSOHN. Venetianisches Gondellied. (A-Dur).	15
443. PIERNÉ, G. Op. 7. Sérénade.	25	444. BEYER. Op. 42. N ^o 78. Zora (Mose in Egitto).	45
445. KONTSKI, A. Op. 176. Simon Boccanegra. Fantaisie.	75	446. MENDELSSOHN. Op. 61. N ^o 2. Scherzo.	40
447. OESTEN. Op. 111. Fantaisie „Orphée aux enfers“.	40	448. SCHUBERT. O bitt' euch liebe Vögelein, (Gumbert).	40
449. BACHMANN, G. Les sylphes. Impromptu-Valse.	30	450. BEYER. Op. 36. N ^o 53. Lohengrin de Wagner.	30
451. ALTSCHUL, R. Concert-Walzer nach J. Strauss.	85	452. ВИЛЬБОА, К. Порпебальный маршъ.	40
453. PETROFF, C. Solo de Violon et Trio finale de l'Opéra: Lombardi, de Verdi.	60		
454. CRAMER, H. La Juive Potpourri.	45		

MOSCOU CHEZ

A. CUTHEIL.

Fournisseur de la cour IMPERIALE
et commissionnaire des theatres IMPERIAUX
au Pont des Marchaux maison Junker N^o 16

S^t-PETERSBOURG chez A. JOHANSEN, Perspective de Nevsky N^o 50.
KIEFF, chez L. Iozikowski. VARSOVIE, au magasin „ECHO MUSICAL“

Lith. W. Gressat, Moscou, Kijivoff per priap. Kuzon

LES SYLPHES.

IMPROMPTU-VALE.



G. BACHMANN.

Allegro.

Piano. *f*

The first system of musical notation is for the piano accompaniment. It is in 3/4 time and B-flat major. The right hand plays a series of eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Allegro' and the dynamic is 'f' (forte).

f

The second system continues the piano accompaniment. The right hand has a more complex melody with some grace notes. The dynamic remains 'f'.

VALE.
Allegro.

p *ten.* *ten.* *legg.*

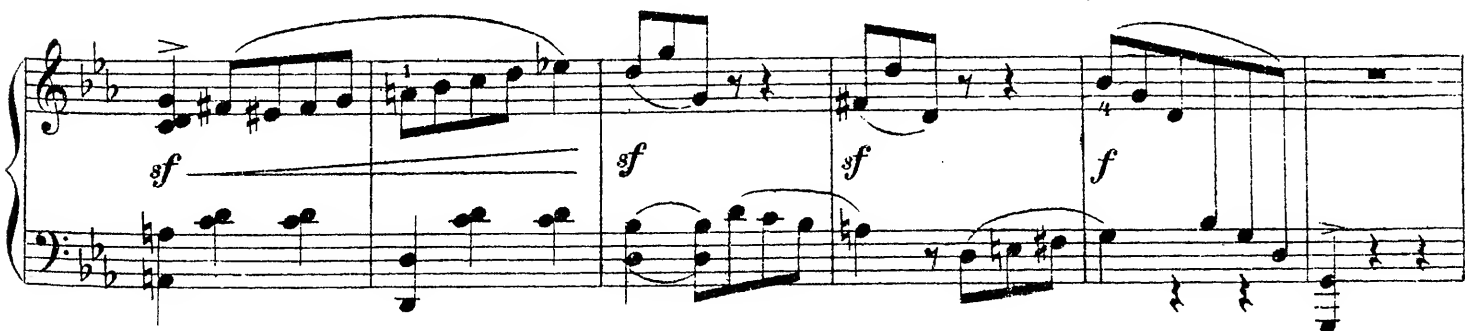
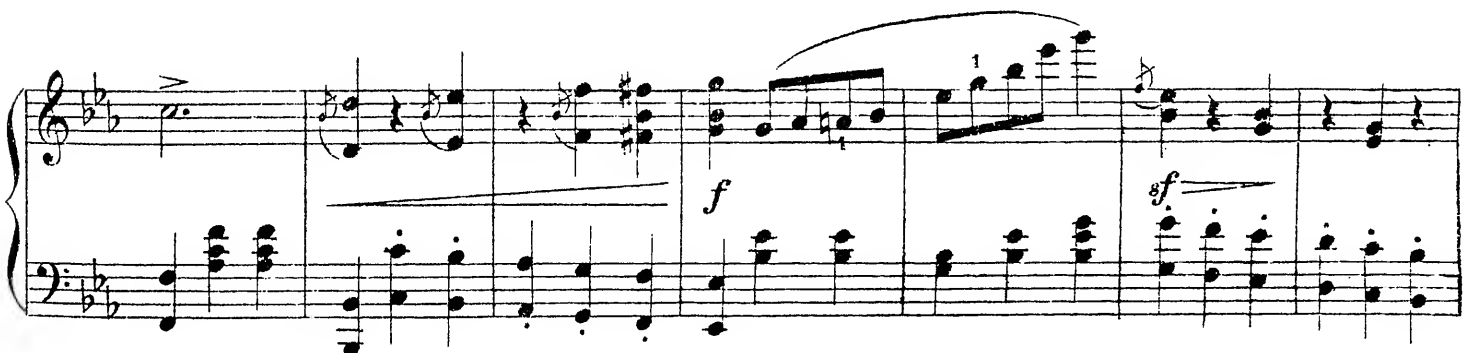
The third system marks the beginning of the 'VALE' section. The tempo is 'Allegro' and the dynamic is 'p' (piano). The right hand plays a melody with 'ten.' (tenu) markings. The left hand plays a bass line with 'legg.' (leggero) markings.

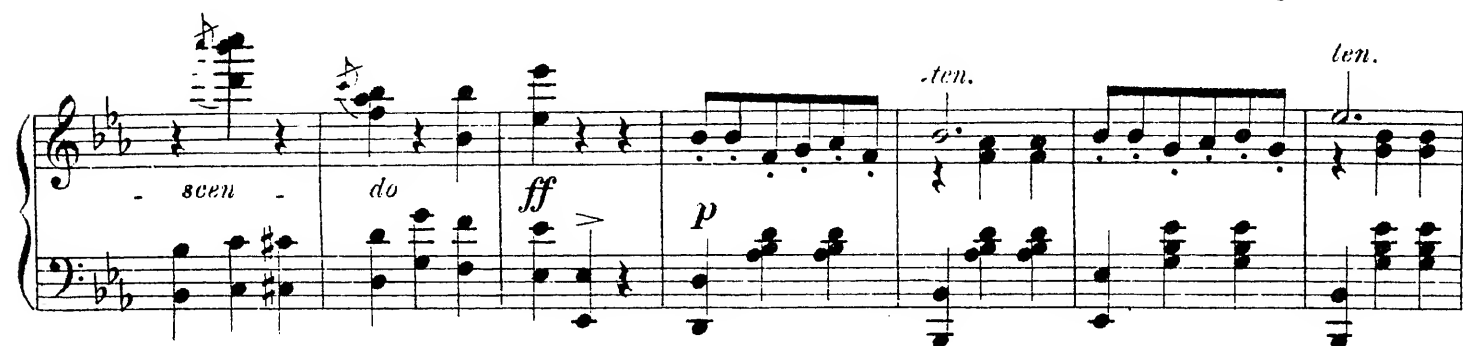
ten. *cresc.*

The fourth system continues the 'VALE' section. The right hand melody has 'ten.' markings. The left hand bass line has a 'cresc.' (crescendo) marking.

ten. *f* *f*

The fifth system continues the 'VALE' section. The right hand melody has 'ten.' markings. The left hand bass line has 'f' (forte) markings.





brillante

sf *cresc.* *f*

cresc. *f*

sf *f marcato*

largamente.

poco riten. *ff* *f a tempo* *p*

espress. *riten.*

This system features a piano introduction in B-flat major. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The tempo is marked *espress.* and the section concludes with a *riten.* (ritardando) marking.

a tempo
p *cresc.*

The second system begins with the tempo marking *a tempo*. The right hand features a series of ascending eighth-note patterns, starting *p* (piano) and increasing in volume with a *cresc.* (crescendo) marking. The left hand continues with a steady accompaniment.

f *cresc.*

The third system continues the ascending melodic line in the right hand, marked *f* (forte). The volume increases further with a *cresc.* marking. The left hand accompaniment remains consistent.

f

The fourth system shows the right hand reaching a peak of intensity, marked *f*. The melodic line is sustained with slurs and accents. The left hand accompaniment provides a solid foundation.

f *p*

The fifth system features a dynamic shift. The right hand is marked *f* and then transitions to *p* (piano) as the melodic line descends. The left hand accompaniment continues throughout.

legg.

The final system on the page is marked *legg.* (leggiero), indicating a lighter, more delicate touch. The right hand plays a descending melodic line, and the left hand accompaniment concludes the piece.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, marked with *cresc.* and *f*. The bass clef staff provides harmonic support with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line, marked with *f*, *p*, and *legg.*. The bass clef staff features a steady accompaniment of chords.

Third system of musical notation. The treble clef staff shows a continuation of the melodic theme, marked with *f*. The bass clef staff maintains the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a more active melodic line with slurs and accents, marked with *f*. The bass clef staff includes a prominent melodic line in the lower register, marked with *f*.

Fifth system of musical notation. The treble clef staff contains a complex melodic passage with triplets and slurs, marked with *sf* and *ff*. The bass clef staff provides a strong harmonic foundation, also marked with *ff*.